A Charles Rann Kennedy Afternoon at the Little Theatre.

maintain, a liberal impartiality in the matter of religious yesterday afternoon at the Little Theatre. There were two plays. econd might have been regarded as a British version of a sequel to "The Pas-Chinese play, which is, probably, a small precipitation of the original ingredients, was curious rather than intersating, and but for the work of Frank as the Emperor Yuen-Ti it would Conspirators plot loudly within critical attention. six feet of the heroine. After they have It was but the sighing wind, or a bird on a bough, or a snake in the grass. And even the Emperor hears nothing when his soldiers, within touch, arrest the secretary of the Minister of State. Was it from the early Chinese dramatists that our writers of latter day melodrama

The lovely heroine climbs a rocky emipence, a Chinese canyon, at the bottom of which a river runs. When she is ten feet the stage her attendant maidens mean that she is so high they can hardly see her. The heroine disappears behind pinnacle of rock, and her attendant maidens inform us that she has plunged into the river. This kind of thing is much better done in "The Bird of Paradise," at Maxine Elliott's Theatre. The Princess Luana, sacrificing herself for her people. goes through the business of the scene in manner which heightens the illusion; but in this Chinese play, "The Flower of the moment of sacrifice. The costuming was elaborate and gorgeous Terrible Meek," which was the

learned their trade?

iere of the afternoon, will stir as playwright or may desire, and in that way will purpose for which it was play, and the stage itself is in darkness moments after the play begins. there are only three characters-A Peas-Army Captain and a Solthe portrait of Olivares:

They are Britons all, in speech, in manner, in turns of thought. The private soldier might be Ortheris. The Captain is an English genileman, but you are not so give that he belongs to the Army and Navy Club, or to the United Service. Not even Gordon talked as this officer talked about duty and the trade of killing. The Woman has a sweet, soft, English voice, and her speech is the ungrammatical speech of the lower classes. You hear her morning in the darkness. Her son has been made that it may be a portrait of his brother, because of the puzzaling red cross of Calatrava, for Olivares, in Madrid, which are private soldier comes stumbling through the darkness, bearing a lantern.

They are Britons all, in speech, in manner, in turns of thought. The private soldier might be Ortheris. The captain is an English genileman, but you are not so give that he belongs to the Army and Navy Club, or to the United Service. Not even Gordon talked as this officer talked about duty and the trade of killing. The which has a curious way of making you think of certain old Florentine paning you think of colors. It is a great comfort to see thits racy, American quality—Mr. Weir benk with the head hand the ce lier. They are Britons all, in speech, in through the darkness, bearing a lantern long talk about the bloody business of kill. What is duty? After a long discussion 1904, saying: had been reverently done. There can be no question on that point. More than that, It had been superbly done by the three actors. If you ask, Why do it? You must

"The Terrible Meek" cannot escape critinot on religious grounds that the present writer takes exception to what was done, but on dramatic grounds alone. Grant work of Edith Wynne Matthison, and the Tommy Atkins-Or-Captain appealed to God. But to what God makers of the Vosges," by Lhermitte. did the Roman centurion appeal? There has been twentieth century talk, and a presentation of twentieth century thought. The lights are up. You see you have been Viewed by the light it is not a onisms. Heard in the darkness it is an eloquent dissertation on human rights and human duties. Action, of course, there is

At first the darkness puzzled the auare afraid of the dark. As soon as the Mage figures could be dimly seen the audience felt easier. But is it a fair thing to keep an auditorium darkened completel) for three-quarters of an hour, and in the darkness talk to the audience of woe and murder? There are sensible if sensitive persons who have no liking for such an experience. There are others who do not, cannot, and will not look to the theatre for religious teaching. There are others who do not wish to have other persons' religion crammed down their throats in the theatre or out of it. There are plenty who will find the darkness symbolical of much that the instigator of yesterday's darkness may not approve. There are many who do not object to being preached at in theatre, provided the preaching comes from "a good play." But "The Terrible Meek" is "a play" only in the sense that it is composition presented in a theatre. It is a charade with dialogue and soliloquy.

A. W. CAST OF "THE FLOWER OF THE PALACE

OF HAN.

Miss Edith Wynne Matthison
Misses Louise Seymour and Louise Fredericks
Masses Masses Masses Masses
Masses Masses
Matter Howe
Mater Walter Howe
Man of the Tartars

Wilfrid North

CAST OF "THE TERRIBLE MEEK. Peasant Woman Miss Edith Wynne Matthison Army Captain Soldier Reginald Barlo

Famous Works Recently Im-

ported by the Duveens. was expounded. The first piece was a of Villahermosa. They are believed to be to blame if their annual shows are ap-Celestial, if not heavenly, romance; the destined for the gallery of an American collector, whose name has not yet been announced. Nothing has yet been stated, nounced. Nothing has yet been stated, and a standard apart. But in the exhibition of paintings than usual, and they also exeller, as to the price paid for the paintings. It is a year ago there were signs that, as hibit in the outer gallery a collection of the price paid for the paintings. Charles Rann Kennedy, but, whereas the It is to be hoped that the latter may be an organization, the Ten had been drift-drawings. This includes some admirable was original with him, the first placed on exhibition, for their history conadaptation from a Chinese original, the raphy of Velasquez. The name of the Chinese original being some seven hundred or a larger of the distinct of the property of the prope was the English translation of a French stitutes an interesting chapter in the blogdred years old and founded on a legend clative remembrance by students of Velasor twelve centuries older. This ver- quez because it is owing to the terms of her will that one of the finest of the master's portraits, that of "Don Diego del Corral," passed, on her death, from her palace to the Prado Museum in Madrid, where it hangs in the great room devoted When a member of the Ten has had, in entirely to Velasquez. The paintings from the season, an exhibition of his own, it is matic fare. The stage management of the her palace now imported by the Duveens place was at times unsatisfying, to say have more than on a been the subjects of

Curtis, in the catalogue of the works of withdrawn the lady wonders if she heard Velasquez, which he published in 1883, thus describes the portrait of King Philip IV: He is represented at full length, about eighteen years of age, standing three-quarters right, wearing a black dress and cloak, a golilla, or wide, projecting linen collar, and the Order of the Golden Fleece; a small paper is held in his right hand, his left is on his sword; his hat lies on a chest of drawers, covered with red velvet. Life size,

Curtis also describes the portrait of Oilares, saying:

In this catalogue the two portraits are described as companions, which were in fore they passed to that of the Duke of Villahermosa. Curtis notes of the cross of Santiago in the Olivares that it is a puzzle to antiquaries. "Olivares," he says, "was the Palace of Han," the effect flattens at a knight of Alcantara, and for that reason could not have worn the order of Santiage as both these orders were never conferred on the same person. Some have therefore thought the individual here represented must have been a brother of the count duke, although the features are those of Olivares himself." This point is taken up ritten. It is played in the dark. Not a In the translation of Dr. Carl Justi's well again in the next authority to be consulted. written. It is player the light glimmers in the house during the known book on Velasquez, published after revision by the author in 1889, no allusion is made to the portrait of Philip, but there is this passage on the companion work, the portrait of Olivares:

Aureliano de Bernete, the Spanish critic, who died in Madrid only a few weeks ago. two men. You dimly see the woman lying mosa portraits in the catalogue of the tractiveness of his yellow tones. There is turned up in an exhibition of paintings he of the regular Tuesday night subscribers on the ground. Captain and Private have painter's works included in the English here, too, a lovely play of light and shade has seemed to be hampering himself by the day. Perhaps the man they killed was 1996. But he speaks of them both. Refer-But they killed him by orders ring to the Philip, he relates it to the por-

The soldier, puzzled, goes away. And then In my opinion, and in that of the majorthe moaning woman tells the Captain of ity of Spanish critics, this portrait (the one gle picture, are in good enough, but not ber dead son whose body is hanging some. In Boston is an old copy of an original by particularly impressive, vein. The best at last, the right start. He sees things as the moaning woman tells the Captain of her dead son, whose body is hanging some where near them in the darkness and for "Thirty-three years ago he was my baby. And now he's dead." She goes on with her heart-breaking tale. The Captain softens, accuses himself of murder and asks forgiveness, which is granted him. He will kill no more. He will never more be officer of the empire. By and by the private solder returns; the fog clears, dawn comes, you see the top of a wind-swent hill, where these neople are, and rising high above them three crosses, each bearing a man crucified. And you see that the three living persons are not English—the Captain is a Roman Centurion, the private soldered of Christ. The curtain falls. The sudlence makes no sound. When the lights are turned up the spectators silently leave the theatre. Were they profoundly impressed? Were they shocked? Who knows. But they were silent. What they had seen had been reverently done. There can be been compared to the place of Villahermosa. In the private solding and here is no lounced to the large and the province of the source of the of Villahermosa. In my opi ome from Velasquez's studio, reasons already stated, can onl for the reasons already stated, can only included among the replicas of the artist

PLAZA ART SALE CLOSES

clam. Probably its author and its manager American Art Association Realizes \$58,800 on Paintings.

"Nymphs and Cupids," a canvas by Diar de la Pena, brought the highest price last that "The Terrible Meek" is successful, it night-\$3,200-at the final sale of modern succeeds not alone by the superb work of paintings by the American Art Association Sidney Valentine, the exquisitely beautiful, in the ballroom of the Plaza Hotel. It was bought by E. P. Cornish. For "Landscape -A Forest Clearing," by the same artist. theris-like work of Reginald Barlow, but the Knoedlers gave \$1,200. They also paid by the theatrical trick of keeping the audi-torium and the stage in darkness, and the Jacque, and \$410 for "The Barnyard," by theatrical trick of making the three char-acters twentieth century Britons until the Scheldt," by Clays, \$950 for "Coming from stage is lighted in the final instant. The Pasture," by Mauve, and \$500 for "Lace-

"Cattle," a signed canvas by Van Marcke, was knocked down to R. T. Wilson exasperates while he edifies. It seems abfor \$3,000, and a Schreyer, "At the Foun- surd that a picture so good as the "Viotain," was sold to L. L. Firusky for \$1,825. tricked. These persons are two Romans For \$1,100 H. B. Smith obtained one of better. and an Eastern Woman of the year 33 Gérôme's canvases, "The Artist's Model." It is address that one misses, the confi A. D. The thing would not have borne the After brisk bidding "Les Cadets de Gas- dent subjection of technique to a more than cogne," by Vibert, was sold to the same merely dexterous purpose. For an interestbuyer for \$1,025. Vibert's own description ing illustration let the visitor turn to Mr. of the painting accompanied it.

announced cost the late John McCleave 1893 what so many artists are still trying none. Action would be useless in the dark- \$14,000, "Cow and Ass Driven by a Peas- to do. The absence of effort is one of the hess. It is the darkness then that has wrought the spell.

\$14,000, was sold to C. P. virtues of this charming impression of wingrought the spell.

\$14,000, was sold to C. P. virtues of this charming impression of wingrought the spell. ice," one of Ziem's canvases, brought it rests, lightly and spontaneously, the dence. After that it worried them. People \$1,500. The buyer was Otto Bernet, as beauty of the scene. Mr. Simmons is not agent.

> pennant, was sold to Alfred Jeretsky for is in too plangent a key, and gets between \$750. David Warfield's purchases were a us and the essential quality of his art. But canvas by Jacque entitled "Troupeau dans that quality comes out winningly in the a Plaine de Burbizon," for which he paid little sketch called "Guinea Pig," a study \$2,500, and "The Pond at Herrison," for of a boy and his pet. Here, too, the tones \$900. The total was \$58,800.

DE KOVEN SUES SHUBERT Reginald De Koven, the composer, is

uling Lee Shubert, the theatrical manager, for \$5,000 for alleged failure to live up to a contract for the production of "The Wed-ding Trip," for which Mr. De Koven wrote the music.

WHAT IS GOING ON TO-DAY.

Free admission to the American Museum of Natural History, the Mctropolitan Museum of Art and the New York Zoological Park, Exhibition, under the auspices of the Japan Society, of Japanese flowers, plants, cic., Hotel Astor.

Meeting of the Rainy Day Club, Hotel Astor, accurate statement of things seen. One

ART EXHIBITIONS

TWO SPANISH PORTRAITS Some Pictures by the Ten American Painters.

It is reported that the Duveens have they made for themselves a conspicuous his Italian scenes, just opened at the Montross Gallery sug- pastels, the drawings of ducks by Mr. Ben where it might legitimately merge itself hoped the experiment will be repeated in in some other body, just as the Society of future seasons. American Artists went back, naturally enough, into the Academic fold? The "one MR. SARGENT AND SOME OTHERS. man show" has had something to do with the developments that invite this reflection. perhaps not surprising that he should do a little less in his corporate capacity, so to say, than he was wont to do in those seasons for which the Ten used to provide the one outstanding artistic event. This is a good show, but it lacks, as a whole, the

> in Gray," for example, would make an exhibition by itself. It owes something of its fresh charm to the artist's choice of new expression of a delicate and interesting point of view. The way in which the picture is painted is so beautiful and so sensitive that it not only satisfies the eye. but touches the imagination. So it is with Mr. Weir's best pictures. The five that he ome of them, like the "Summer Pastime" and the "Nocturne," have excellent quali ties which are shared by other artists, Mr. Weir's art takes on a rare significance in "An American Girl" and the "Figure in ordinarily, an affair of much moment, but in this instance it arrests attention. Mr. Weir's "American Girl" because the type he gives us is such a relief after the thousands of images of "smartness," froufrou and vacuous prettiness that have been put forth as portraits of our countrywomen Then, in this picture, and in the "Figure is

in this subtle magic in his "Young Girl by a character to "kill" almost anything hung artificial pose of his sitter nor the unsolved difficulties of drawing which he has got into has been known as a clever and original over her uplifted hand can diminish the at edition of his "Velasquez," published in His vivid study of "Fish Hawks" and his trying to do in pigment what he has known pictures, such as he has painted before. son Gallery he has a show of about a It was their duty to trait acquired for the Boston Museum in the "Young Girl by a Window" marks dozen pictures which he has gone out of Andreas Dippel is surely to trait acquired for the Boston Museum in the "Young Girl by a Window" marks dozen pictures which he has gone out of Andreas Dippel is surely to trait acquired for the Boston Museum in the "Young Girl by a Window" marks dozen pictures which he has gone out of Andreas Dippel is surely to trait acquired for the Boston Museum in the "Young Girl by a Window" marks dozen pictures which he has gone out of Andreas Dippel is surely to trait acquired for the Boston Museum in the "Young Girl by a Window" marks dozen pictures which he has gone out of Andreas Dippel is surely to the boston Museum in the "Young Girl by a Window" marks dozen pictures which he has gone out of Andreas Dippel is surely to the boston Museum in the "Young Girl by a Window" marks dozen pictures which he has gone out of the boston Museum in the "Young Girl by a Window" marks dozen pictures which he has gone out of the boston Museum in the "Young Girl by a Window" marks dozen pictures which he has gone out of the boston Museum in the "Young Girl by a Window" marks dozen pictures which he has gone out of the boston Museum in the "Young Girl by a Window" marks dozen pictures which he has gone out of the boston Museum in the boston Mu the Boston contingent, each sending a sin- his faculties afert to the appeal of nature. thing about Mr. Tarbell's "Lady in Blue" they are and not from a precenceived is its suggestion that, for the nonce, he point of view. He gets the truth of life cerned, the Italian composer's fairy goding the set interior composition long plicity and an intimate fragrance only Secret of Suzanne" and "Le Donne head. That set composition aforesaid he His work is not perfect. There are crudihas made over and over again very beau-ties of color and of drawing in it; there tiful since he painted the "Girl Crochet- is a wooliness about his surfaces now and is to come upon one passage after another of painting lovingly thought out and executed with knowledge and skill. But to examine the portrait in its unity is to find that that unity has been too laboriously built up; to turn to the painting for the mere pleasure that it might afford is to be disappointed. It is hot and hard where it ought to be suave and flexible. And the heat of the color, like the hardness of the artist's style, is the more distressing because of a sort of nerveless immobility marking the whole canvas. There are times when draftsmanship as hard as nails wins forgiveness because there is an unmistakable energy behind it, when a shricking discord seems almost inoffensive because the colorist indulging in it has clearly done nothing worse than to allow his gusto to get the better of his discretion. It is only because Mr. De Camp is so doggedly discreet that, as we have said, he

linist" should not have been made infinitely Simmons's old picture, "Boston Common," A canvas by Troyon which Mr. Kirby and see how easily he was doing back in agent.
"En Vedette," a canvas by Detaille, showing a cavalry scout bearing a color Emerald," for in both instances his color are not of the artist's best, but it is interesting to see how steadfastly the sketch bears looking into, how mature it is, how full of the spirit of the man who knows his craft, but is never obsessed by it. That is the familiar trait of Mr. Metcalf, and his two landscapes carry conviction so smoothly and so completely that they seen like open windows giving upon the scenes represented. Technically they denote an almost disdainful aplomb. Facility could no further go, nor could landscape be more

other occasions that landscapes could have sighs for the introduction of a jet of emo-

possess; he has made more out of the turn of a limb, and his modelling, being mor obust, has had a richer savor of style. The best of Mr. Hassam's four pictures are the "Autumn Bouquet" and "The Little hoemaker's Shop," both delightful for their olor. There is some pleasing color in

The Strawberry Tea-Set," but otherwise it is a rather heavy handed performance and the "Lady with Black Furs" shows When the Ten American Painters made even less of his characteristic skill. Mr. their debut as a group fifteen years ago (thase's exhibit is similarly uneven. One of brought to this country the portraits of place of their own. If their occupancy of a capital piece of observation and of cathe little first, Chinese religion had, let it be Philip IV and his minister, Olivares, which that place has won them much honor it pable workmanship, and his still life, an In the second, the Christian religion part of the collection of the late Duchess

There is an exhibition at the Knoedle Galleries of forty-five water colors by Mr. Sargent. It is not so surprising as was the one which he held here under the same auspices a few years ago, but that is simply because we were initiated then into the brilliance of his doings with the most vivacious of artistic mediums. And still acquaintance with these pictures leaves one a little breathless—breathless in following the sleight-of-hand of so remarkable a virtuoso. It is an old truth, which we never tire of emphasizing, that ever medium has its special genius, and that among them all there is none more ex acting than water color. There are draw ings in this show, drawings of the figure which recall Mr. Sargent's work in oils inasmuch as they illustrate his diabolical He is seen at full length, standing nearly front, wearing a black dress and cloak, horizontal linen collar, the Order of the Golden Fleece, the red cross of Santiago and a sword; his right hand rests on a table, on which is his casque; his left falls at his side; a key is thrust in his girdle. is the painter's wonderful sympathy for water color, his command over all its secrets his ineffable certainty of touch

What Mr. Sargent does not know about water color is hardly, we are inclined to think, worth knowing. For the connois seur of the medium his use of it promotes artistic bliss. Moreover, his astounding ability is put at the service of an eye that devours natural beauty. He paints the buildings of Venice and Genoa, of marble in the quarries of Carrara, th white statue in some sunny villa of wine skins hanging under an humble Italian roof. At the Villa Falconiere he makes a drawing which should rejoice the soul of an architect, and in the Alps he paints pictures which would have satisfied Ruskin in his noblest fervor for the grandeur of mountain structure. Everywhere that he goes Mr. Sargent finds light and color, and without effort he carries the dazzling beauty of both into his water colors. It is a great comfort to see this exhibition. One rests upon its sure powe as upon the playing of some absolute mas ter in music. In the same gallery ther are a hundred water colors by Mr. Edward clusively demonstrated that the charm of D. Boit, a few of them done in London fine painting lies in the things that go into Paris and New York, but most of them certain pictorial faculty and a respectable that is as obvious as light and yet beyond technical equipment; but they suffer terribly from their proximity to Mr. Sargent's Mr. Benson comes near to the selzure of drawings. The latter, to be sure, are of a

For a long time Mr. William J. Glacken: "Sun and Shadow" are spirited, clever how to do with the pen. Now at the Madithen which one is bound to regret. But these are trifles when a man is getting out of sea and sky what Mr. Glackens is getting out of them, when his painting is so apt to win a permanent place in the operslucere and so tingling with the joy of stic repertory.

YESTERDAY'S CONCERTS.

There was more of promise than of ful-Ument in the concerts given yesterday The most ambitious of them was that of the Catholic Oratorio Society at Carnegle Hall in the evening, when a dramatic oratoric entitled "Quo Vadis" (based as a matter of course on Sienkiewicz's popular historical novel) had its first performance in America. The composer, Felix Nowowiejski conducted the work, which was performed in the presence of Cardinal Farley and an audience of only moderate size. The Cardinal was greeted with a hymn of welcome as he walked through the hall, while the

udience stood in his honor. The oratorio is a year or so ye that the opera on the same subject by Nougues, which was produced at the Metropolitan Opera House last night, and, though it assumes a much more serious lisposition, its music may be said to be about on the same level, which is anything but a high one. More might have been expected of a composer in the very prime or life, a pupil of Max Bruch, who has at 4.500 marks in Berlin and coming out victorious in five other important contests. Bonn. The book, written in German by

affair in four scenes. The first two picture incidents in the burning of Rome, ending in the accusa-tion of the Christians and the popular "Christianos ad leones"; the third clamor. Christians in the Catacombs, where they have sought refuge. There the Apostle Peter visits them and is persuaded by Lygia and the congregation to fly from tonished by its ravishing lyric beauty. Rome. He reluctantly consents, and in the final scene is confronted on the Appian Way by the apparition of Christ, of whom he asks the question, "Quo vadis, Domine?" and receives the answer, "Vado Romane, ut iterum crucificar." Thereupon Romane, ut iterum crucificar. Thereupon to cadets as ever trod the stage.

Tonished by its ravisning tyric beauty. Controller of the Currency and known as an authority on the national bank act, died in Moundsville, W. Va., sixty-four years art of song gave heightened effectiveness are conducted in Maunday for the coday from pneumonia. He was born in Moundsville, W. Va., sixty-four years are of song gave heightened effectiveness are coday from pneumonia. Peter determines to return to Rome to cadets as ever trod the stage. suffer martyrdom, and is celebrated in a final chorus, which ends with a double ealism, and the effect of the whole production, notwithstanding the splendid voice quality and verve of the sopranos in the chorus and the spirited conducting of the ance with vigor. composer, was disappointing to those who were concerned only with the artistic side

The other concerts of the day call for lasco Theatre Miss Gertrude Cohen, a youthful planist who halls from Los Anness for such tasks as are imposed by Miss Geraldine Farrar in the title role, Mr. Schumann's "Faschingsschwank aus Wien" Caruso as Des Grieux. Mr. Gilly as Lescaut and Beethoven's thirty-two variations on and Mr. Toscanini conducting this opera 230 b. m. commanding Officers' Association of the National Guard and the Naval item of the National Guard and the Naval item of the National Guard and the Naval item of New York State. Hotel Astoc, Militia Militia of New York State. Hotel Astor, 7 p. m. Address, under the auspices of the Federation or Address, under the auspices of the Federation or Address, under the auspices of the Federation or Address, under the auspices of the Federation something of his enjoyment of grace, of singship on "Nationality," Educational Alliance, evening.

Address by Colonel Theodere Roosevelt on The Right of the People to Rule, "Carling amour of young femininity. He, too, is facile and his color is agreeably gay. On the other hand, he has in the past given fictory," Academy of Medicine, 8:15 p. m. his figures greater substance than they now witsch, a local violoncello player, who three weeks of the operatic season.

THE LAW'S DELAY



AGED LITIGANT-What was it we went to law about, anyway?

"THE JEWELS" SUNG AGAIN Wolf-Ferrari's Work Admirably Performed by Dippel Company.

"The Jewels of the Madonna," that the Philadelphia-Chicago Opera Company first revealed to New York two weeks ago, recrived a second production by the same mpany last night at the Metropolitan illustrator. Occasionally when work of his Opera House. Despite the fact that many had returned their seats, not desiring to hear the same opera twice, the audience was a fine one, and one that in interest and in enthusiasm was of good omen as to the

Andreas Dippel is surely to be congratulated upon having secured Signor Wolfat last, the right start. He sees things as first to give it to the American people. Mr. has stopped painting "Tarbells," abandon- into his work, gets it there with a simenough to make a swift, bold note of a accessible to a painter of genuine gifts. Curiose" there could be little doubt as to the critical esteem that became the portion of the young composer-after last night's performance there seems little call for doubt that "The Jewels of the Ma-New York for the last few years the most held Friday at her country home, at Holdonna" is of all the noveltles produced in

> A second hearing of the work bu strengthens the impression gained by the first performance, both as to the virtues of the music, the dramatic power of the book and of other things that some of more delicate perceptions might have

> wished otherwise.
>
> The music is, it is true, at times startlingly brutal, but so is the libretto, and the wedding of words and music is ever firm, well knit and admirably balanced. The Neapolitan airs are most effective in bringing into the work the proper atmosphere, and the melody at times is most ingratiating.

> When Signor Wolf-Ferrari desires to wax lyrical he is a true son of Italy, and song arises from him as spontaneously, perhaps more spontaneously, than is the case with any other living operatic composer. And never more forcibly has he shown himself a master of the resources of the orchestra than in his latest work.

Most effectively does he build up his climaxes, and when they arrive there is did surge of passion.

As to the libretto, it is always effective theatrically, and probably expresses truly least got his name into the handbooks at least one phase of southern Italian life. by twice winning the Meyerbeer prize of That the composer should have gone to the flesh pots for his material is perhaps to be regretted. The supplementing of reincluding that founded by Paderewski in ligion by the grossest forms of sensuality is accomplished in a manner never dreamed Antoine Jungst, is a feebly constructed of by most of the young Italian veritists. But no one will deny that it is accomplished most effectively.

But no one will deny that it is accomplished most effectively.

The final scene of the second act was made last night much less offensive to the Roman Catholics in the audience, and probably to many others, by Miss White tells of the meeting of the persecuted probably to many others, by Miss White omitting to place in the love duet the Virgin's crown upon her head.

The music of this scene once more as-Miss Carolina White, as Maliella, was

more admirable in song than in action. fugue. The music is a mixture of the and Mr. Bassi, as Gemaro, in action than eratorio style, with very cheap theatri- in song. Mr. Bassi's characterization was one of the most admirable things that New York has seen him accomplish. Mr. Campanini conducted the perform-

"MANON" TO BE REVIVED

Massenet's Opera To Be Last of the

Vienna, gave a recital, playing a much too novelties and revivals of the season at the ambitious programme, showing a nice tal- Metropolitan Opera House, will be given ent and fine promise, but also unprepared- at the Saturday matinee next week. With on the

ROYAL VISIT TO PARIS.

Paris, March 19.—King Albert of Bel-gium and Queen Elizabeth arrived here to-day for a short visit. They will be received by President Fallières.

OBITUARY. MRS. ISABEL N. HOLBROOK.

Mrs. Isabel N. Holbrook, descendant of an old New England family, died yesterday at the home of her sister, Mrs. Samuel age of ninety-one years. Mr. Dimon was Bowne Duryea, No. 46 Remsen street. Brooklyn. She was stricken with paralysis and made a fortune in South American

yn, and never rallied. years ago at New London, Conn. Her Mary Dimon. father was Walter P. Flanders, a prominent citizen of the place. The family soon after her birth moved to Milwaukee, where Bartow, Sarah after her birth moved to Milwaukee, where Bartow, Sarah T. she was brought up, and at an early age Brookman, Sarah C. Brown, Julia A. unarried William L. Dana. He died a few Carhart, Amory S. years later, and twenty-three years ago she married E. Everett Holbrook and went Holbrook, Isabel N. Land E. S. Commanda C. S. Co to live in Boston. Her home in that city nwealth avenue. was at No. 382 Con

ganizations, and was at one time regent of the Paul Revere Chapter, Daughters of the American Revolution, and vice-president of the New England Women's Club She also belonged to the Colonial Dames. She held membership in the Central Congregational Church. Mrs. band survives her. The funeral will be brook, a town near Boston.

JAMES E. WILSON.

James E. Wilson, an actor, died yester-day morning in the Hotel Gerard from heart disease, at the age of fifty-two years. He was playing the part of John Ross, sr., in "The Truth Wagon" up to the time of his illness.

Mr. Wilson was born in Ireland and came to this country forty years ago. His first work was with Mr. and Mrs. Lingard, with whom he appeared for a long time. His rise was rapid and he was one of the principals in "Held by the Enemy," a part he played more than a thousand times. Then Mr. Wilson created one of the leading parts in "The Power of the Press," acting in that character more than eight hun dred times.

He also was one of the original company of "The Man of the Hour" and had a long engagement in that piece. He leaves a wife.

JAMES A. HANLON.

Rochester, March 19.-James A. Hanlon, one of the best known Democrats in Westchind them and informing them a spien- ern New York, died this morning at his home, in Medina, aged seventy-one. In 1886 President Cleveland appointed him Collector of Internal Revenue for the 28th District. He was an intimate friend of the late Daniel Lamont and Samuel J. Tilden.

LOUIS MARSHALL DENT.

Peoria, Ill., March 19.-Louis Marshall Dent, eighty years old, who was a personal friend of President Grant, died at the State Hospital, in Bartonville, to-day. He was marshal at the United States Embassy in

JUDGE F. F. OLDHAM. Washington, March 19 .- Judge F. F. Old-

ham of Marietta, Ohio, lare adviser to the Controller of the Currency and known as

PROFESSOR T. H. MONTGOMERY. Philadelphia, March 19.—Professor T. H. Montgomery, of the zoological department of the University of Pennsylvania, died toof the University of remsylvania, died to-day after a brief illness from pneumonia. He was well known in zoological and edu-cational circles throughout the country. He was about sixty years old.

H. KENNARD WASSON. Indianapolis, March 19.-H. Kennard Was-son, president of the H. P. Wasson Com-

pany, operating one of the city's largest The other concerts of the day call for little notice. In the afternoon at the Belasco Theatre Miss Gertrude Cohen, a youthful planist who halls from Los Angeles and studied with Leschetitzky in Vienna, gave a recital, playing a much too ambitious programme, showing a nice talment to the movelties and revivals of the season at the novelties are reserved as the last of the season at the novelties are revivals of the season at the novelties are revivals of the season at the novelties are revivals of the season at the novelties. a few years ago.

OBITUARY NOTES. CAPTAIN STEPHEN P. O'BRIEN. a veteran of the Mexican War and the last survivor of the battle of Buena Vista, is dead at his home in Ames, Iowa, He served under General Zachary Taylor at Buena

CAPTAIN PETER DECKER, an oyster grower, who first introduced steam dredges

on his oyster boat, the Early Bird, in 1878, died yesterday at his home, in South Norwalk, Conn. He had a wide acquaintance in the oyster industry.

J. FRANK DIMON died at his home in Jamesport, Long Island, Monday, at the in business in this city for many years two months ago while on a visit in Brook- trading, principally in Chile. He had been an invalid for many years. He leaves two Mrs. Holbrook was born seventy-one daughters, Mrs. Lucy Sneden and Miss

DIED.

Pitt, Alice, Remington, Theodore M., Renwick, Edward S., Sands, Juliette Searing, Charles A., Sheckelton, James M., Sjemon, Margaret J., Stickle, Byron K., Zimmerman, Frederick.

BARTOW-At her residence, Fitchburg, Mass., on Monday, March 18, 1912. Sarah Trowbridge, widow of Samuel Blackwell Bartow, in the 82d year of her age. Funeral services will be

ony, March 20, at 2:30 p. m.

BROOKMAN-At West Park, N. Y., Tuesday,
March 19, 1912, Sarah Carlton, daughter of the
late Colonel Rowland and Susan Merrill Carlton and wife of John U. Brookman. Services
at Greenwood Cemetery Saturday morning, at
11 o'clock.

BROWN-Entered into rest, on Tuesday, March
19, 1912, at her late residence, No. 408 West
115th st., Julia Augusta, youngest daughter of
the late Dr. Stephen and Caroline L. Brown,
all of this city. Interment at Canaan, N. Y.
CARHART-On Monday morning, March 18,
at No. 5 East 70th st., Amory Sibley Carhart, son of the late George B. and Mery E.
Carhert. Funeral from St. Bartholomew's
Church, Madison ave, and 44th st., Thursday morning at 10 o'clock. Kindly omit
flowers.
COONS-At. East. Crange. N.

COONS—At East Orange, N. J., on February 17, Claudius A. Coons, in the 80th year of his age. Interment at Hurley, N. Y., on Febru-ary 21.

age. Interment at Hurley, N. I., on February 21.

GAY—In Farmington, Conn., Tuesday afternoon, March 19, 1912, Erastus Gay, husband of Grace Cowles and youngest son of William and Ruth Holmes Gay, in his 69th year. Funeral services at his late residence, Thursday afternoon, at 3 o'clock.

HOLBROOK—On March 19, at the residence of her sister, Mrs. Samuel Bowns Duryes, No. 46 Remsen st., Brooklyn, in the 72d year of her age, Isabel N. Holbrook, wife of E. Everett Holbrook, of No. 382 Commonwealth ave., Boston, and daughter of the late Walter P. and Susan E. Flanders, of Milwaukee, Funeral services will be held at Holbrook, Mass., on Friday, March 22.

LYON—At Katongh, N. Y., Monday, March 18, 1912, Ella Calkins, wife of Charles H. Lyon, Funeral services will be held at her late residence, Katonah, N. Y., Wednesday, March 20, at 2:30 p. m. Carriages will be in waiting at Katonah on arrival of train leaving Grand Central Station at 12:40 p. m.

MESICK—On Monday morning, March 18, 1912, N. 220 Rurby Road.

leaving Grand Central Station at 12:49 p. m. MFSICK—On Monday morning, March 18, 1912, at his late residence, No. 220 Rugby Road, Flatbush, N. Y., Frank Bradley Mesick, husband of M. Adelaide Mesick. Services will be held at St. Mark's M. E. Church, Ocean avenue and Beverly Road, Flatbush, on Thursday, March 21, at 1 o'clock. Take Brighton Beach, elevated line at Brooklyn Bridge to Beverly Road station. Interment private.

MILBANK — Managers and members of the Ladies' Christian

MILBANS

Managers and members of the Ladles' Christian
Union are requested to attend the funeral of
their beloved President, Mrs. Joseph Milbank,
at the Madison Avenue Baptist Church, corner
3ist st.. on Wednesday, March 20, at 10 a. m.
MRS. LOUIS H. BURR, Vice-President,
MRS. HENRY BOWERS, Recording SecretaryPITT—On Monday, March 18, 1912, Alice Pitt,
wife of the late Harry Pitt and sister of the
late P. H. McMahon. Funeral from her late
residence, No. 1714 East 17th street, Flatbush, on Thursday, March 21, at 2 p. m. Interment Holy Cross.

BEMINGTON—On Monday, March 18, 1912,

terment Holy Cross.

REMINGTON—On Monday, March 18, 1912,
Theodore M. Remington, in the 69th year of
his age. Funeral services private.

his age. Funeral services private.

RENWICK—On Tuesday, March 19, at his residence, Short Hills, N. J., Edward Sabine Renwick, in the 90th year of his age. Funeral services at St. Stephen's Church, Milburn, N. J., on Friday, March 22, on the arrival of the D., L. & W. R. K. train leaving Hobeken at 1:50 p. m. Interment at the convenience of the family.

SANDS—On Tuesday, March 19, 1912. Juliette SANDS, in her 87th year. Funeral services in the memorial room of the Marcy Avenus Baptist Church, Marcy and Putnam aves., Brooklyn, Thursday afternoon at 2 o'clock. SEARING-Suddenly, March 18, 1912, Charles A. Searing, at Tallahassee, Fla.

SHECKELTON—At his residence, No. 2632 East 27th st. Sheepshead Bay, James M. Sheckelton. Funeral from his late residence on Wednesday. March 20, 1912.

on Wednesday, March 20, 1912.

SIEMON—On Monday morning, March 18, 1912. Margaret J., wife of William F. Siemon. Funeral services at her late residence, No. 48 Hart st. Brooklyn, on Wednesday evening, March 20, at 8:45 o'clock.

STICKLE—At Rockaway, N. J. March 16, Byron King Stickle, aged 62 Funeral ser-vices at his late residence, Rockaway, 3 p. m. Wednesday, March 20. p. h. Wilderman Frederick Zhumerman, ased 27. Funeral "The Funeral Church," No. 241 West 23d st. (Frank E. Campbell Building), Wednesday evening, 8 o'clock.

THE WOODLAWN CEMETERY, d St. By Harlem Train and by Trolley. Office, 20 East 23d St., N. Y. UNDERTAKERS.

CEMETERIES.

FRANK E. CAMPBELL. 241-8 West 23d St. Chapels, Private Rooms, Private Ambulances, Tel 1324 Chelses.

OFFICES.

MAIN OFFICE—No. 184 Nassau street.
UPTOWN OFFICE—No. 1864 Broadway. or
any American District Telegraph Office.
HARLEM OFFICES—No. 187 East 125th street,
No. 263 West 125th street and No. 219 West
125th street.
WASHINGTON BUREAU—Westory Building.